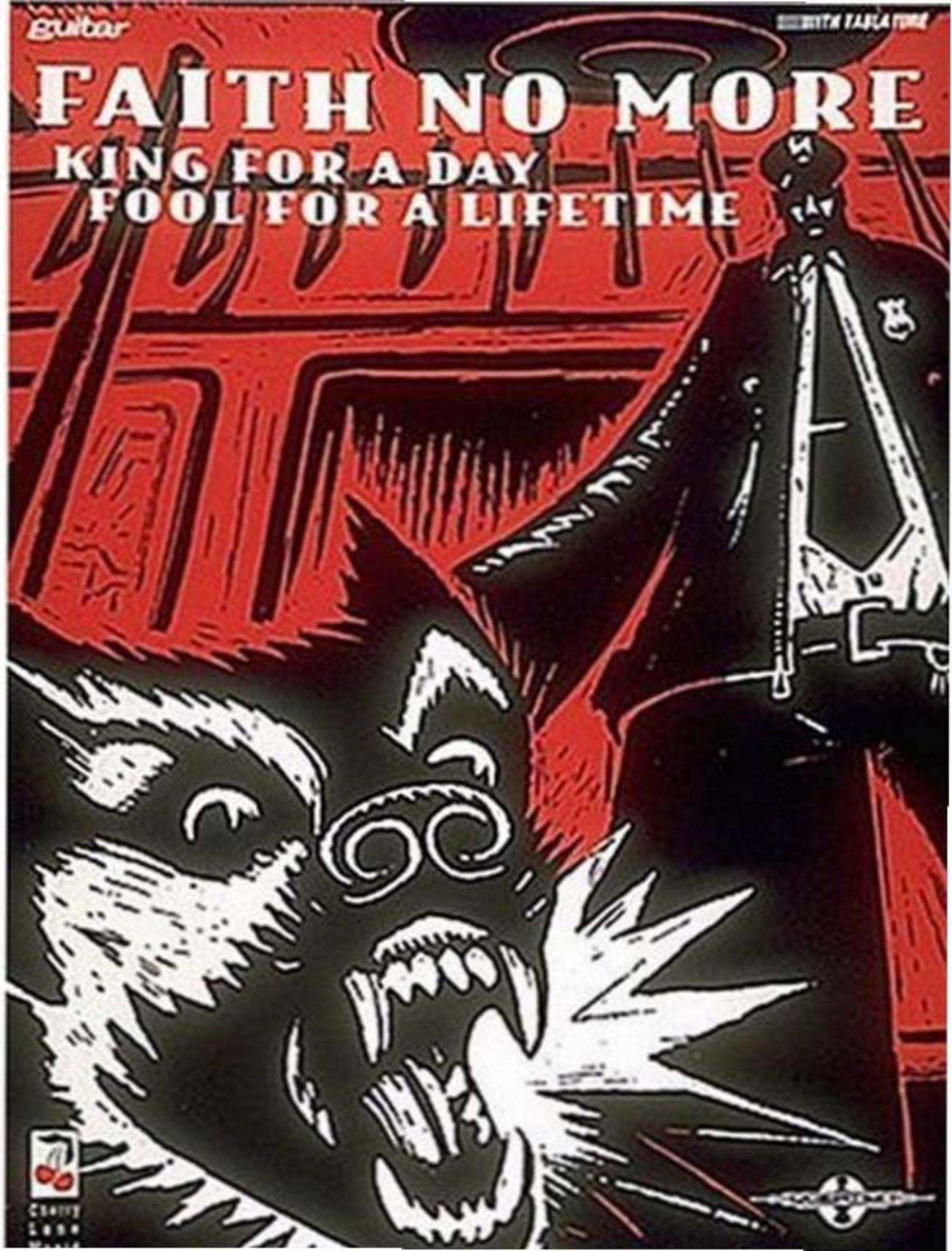


Guitar

ILLUSTRATION BY TADASHI YAMAGUCHI

FAITH NO MORE

KING FOR A DAY
FOOL FOR A LIFETIME



8	Get Out
14	Ricochet
20	Evidence
30	The Gentle Art Of Making Enemies
37	Star A.D.
44	Cuckoo For Caca
48	Caralho Voador
51	Ugly In The Morning
56	Digging The Grave
61	Take This Bottle
65	King For A Day
70	What A Day
75	The Last To Know
81	Just A Man
<hr/>	
86	Tablature Explanation

GET OUT

Words and Music by
Faith No More

Moderately fast Rock ♩ = 172

Intro C#5 N.C.
Gtrs. I & II (Gtr. II out) Gtr. I

The Intro section is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a guitar melody in the treble clef and a bass line in the bass clef. The guitar melody starts with a forte (*f*) dynamic and a slur over the first two measures, followed by a *sl.* (slide) instruction. The bass line starts with a *sl.* instruction. The guitar melody includes a *P.M.* (palm mute) instruction in the fourth measure. The bass line includes a *sl.* instruction in the second measure.

1st Verse
N.C.

The first line of the 1st Verse is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal melody in the treble clef and a guitar accompaniment in the bass clef. The vocal melody starts with a whole note, followed by a half note, and then a quarter note. The guitar accompaniment starts with a whole note, followed by a half note, and then a quarter note. The lyrics "What if there's no more fun to have" are written below the vocal melody.

The second line of the 1st Verse is in 2/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal melody in the treble clef and a guitar accompaniment in the bass clef. The vocal melody starts with a whole note, followed by a half note, and then a quarter note. The guitar accompaniment starts with a whole note, followed by a half note, and then a quarter note. The lyrics "and all I've got is what I had?" are written below the vocal melody.

What if I have — for - got - ten how? — Cut my loss - es —

PM. 4

— and got — out now — Get out — right — now! —

Gtrs. I & II

PM. 4

Play 3 times

N.C. C#(b5) N.C. C#(b5) N.C. C#(b5) A5 C5 C#5 N.C. G5 N.C. F#5

Rhy. Fill 1 —

PM. PM. 4 PM. 4

sl. p

sl. P

Chorus

There's some - thing strong - er than — me. —

N.C. G5 F#5

Rhy. Fig. 1

N.C. G5 F5

There's some-thing I— don't wan-na see. A new-thing grow-

PM.....4

N.C. G5 F#5 N.C. C#5 N.C.

ing in— me. Uh.

(end Rhy. Fig. 1) (Gtr. II out) Gtr. I

PM.....4 sl.

2nd Verse
N.C.

It is the hard-est thing— to do—

PM.....4 PM...

to watch it grow— on top— of you—

....4 PM...

and see you're just — like ev - 'ry - one —

...4 P.M. ...

5 3 0 4 2 0

No — fun! —

Gtrs. I & II

...4

5 3 0 4 2 6 4

Play 3 times

N.C. C#(b5) N.C. C#(b5) N.C. C#(b5) A5 C5 C#5 N.C. G5 N.C. F#5

P.M. P.M.4 P.M.4 sl. p

(6) 4 5 4 4 4 5 4 4 5 2 2 5 0 4 6 4 0 5 2 2

sl. p

Chorus

w/Rhy. Fig. 1 (Gtrs. I & II) (1st 6 bars only)

N.C. G5 F#5 N.C.

There's some - thing strong - er than — me. — There's some - thing I —

G5 F#5 w/Rhy. Fig. 1 (1st 5 bars only) N.C.

— don't wan - na see. A new — thing grow - ing in — me. —

G5 F#5 N.C. A5 C5 C#5
 There's some - thing I don't wan - na see.
 Gtrs. I, II & *III
 2 2 5 6
 0 0 3 4

*Gtr III produces microphonic fdbk. at 3rd beat of previous bar.

Bridge

w/Rhy. Fig. 2 (3 times)

I don't speak — that lan - guage an - y - more! ————— My blood is not —

Rhy. Fig. 2 (end Rhy. Fig. 2)

The image shows the musical score for the Bridge section of the song 'Blood on the Leaves'. It features a vocal line and a guitar line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a rest, followed by the lyrics 'I don't speak — that lan - guage an - y - more! ————— My blood is not —'. The guitar line consists of a series of eighth notes, mostly on the lower strings, with some accidentals. The score is divided into measures by vertical bar lines. The guitar line ends with a double bar line and the text '(end Rhy. Fig. 2)'. Below the guitar line, there is a tablature line with numbers 1-6 indicating fret positions.

* w/Rhy. Fill 1

NC GS NC ES

No.
*Gtr. III is out at 2; 4 at 3.

Chorus
w/Rhy. Fig. 1 (Gtrs. I & II) (1st 6 bars only) (2 times)

There's some - thing strong - er than me.

N.C. G5 F#5

— There's some - thing I — don't wan - na see. Got a new thing grow -

N.C. G5 F#5 N.C.

ing in — me. — There's some - thing I —

G5 F#5 w/Rhy. Fig. 1 N.C.

— don't wan - na see. There's some - thing strong - er than — me. —

Gtr. III

*Fdbk. (8va)

8va

1/2 1/2 1/2 1/2

*Fdbk. trem. pick

14 14 (14) 14 14 14 14 14 14

*Microphonic fdbk.

G5 F#5 N.C. G5 F#5

— There's some - thing I — don't wan - na see.

8va

trem. pick

(14) 14

N.C. G5 F#5 N.C. C#5

A new — thing grow - ing in — me! —

8va

1/2 1/2

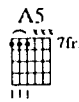
(Gtr. III out) Gtrs. I & II

sl.

(14) 14 14 14 14 12

sl.

Words and Music by
Faith No More



14

has made me so thick and

sl. *H P 3 sl.* *sl.* *sl.*

sl. *H P sl.* *sl.*

11 11 12 12 12 12 12 12 14 12 11 11 11 7 7
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

drunk.

(end Rhy. Fig. 2)

7 7 (7)
0 0 0

N.C.

"And it's o - kay to laugh a - bout it."

*Rhy. Fig. 3 (Gtrs. I & II)

sl. *H P 3 sl.* *sl.* *sl.*

sl. *H P sl.* *sl.* *sl.*

11 11 12 12 12 12 12 12 12 14 12 11 11 11 15 15
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Rhy. Fig. 3A (Gtr. III)

sl. *H P 3 sl.* *sl.* *sl.*

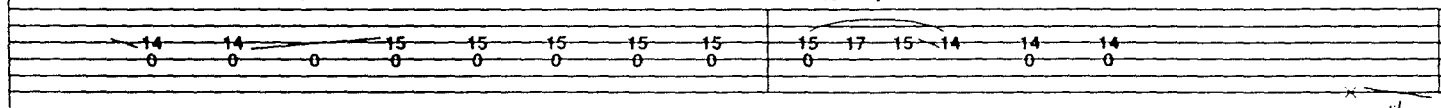
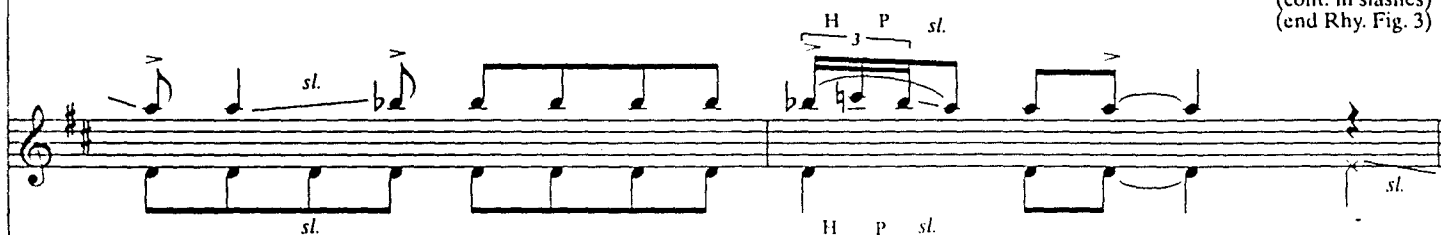
sl. *H P sl.* *sl.* *sl.*

9 9 10 10 10 10 10 10 10 12 10 9 9 9 13 13
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

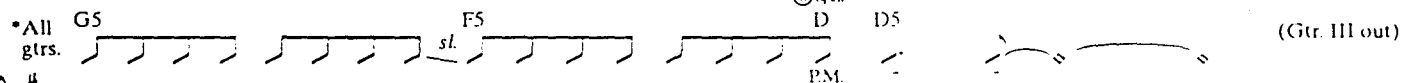
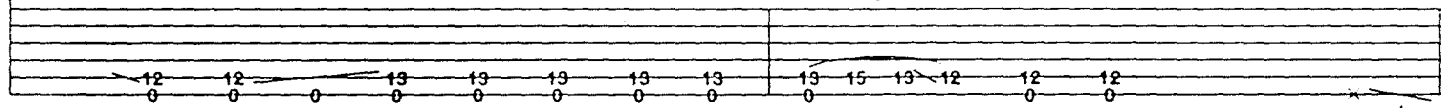
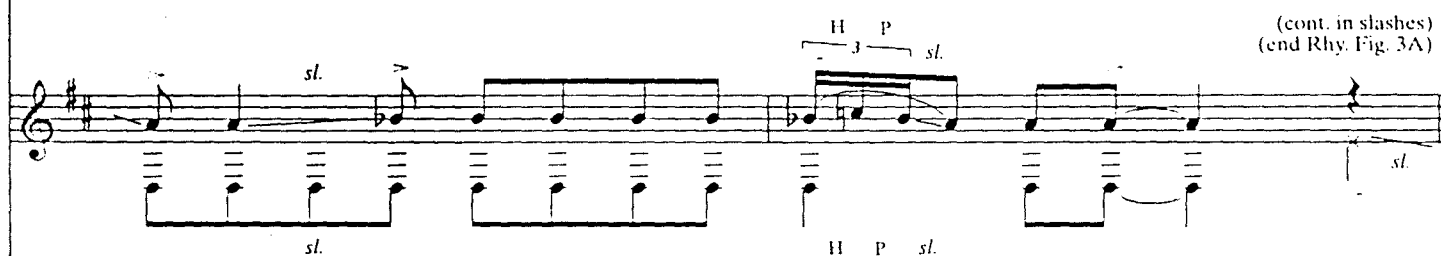
*Played w/slight variations ad lib when recalled.



(cont. in slashes)
(end Rhy. Fig. 3)



(cont. in slashes)
(end Rhy. Fig. 3A)



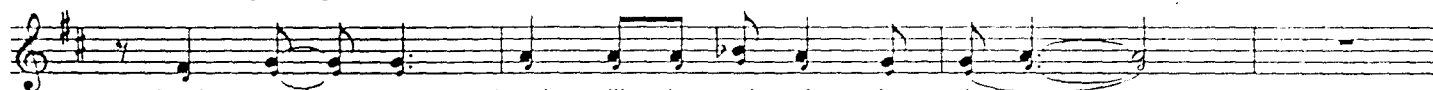
- *w/heavier dist.
- *2nd, 3rd Verses
- ⊗ w/Rhy. Figs. 1 (4 times) & 2
- D5



2. Run - nin' twice — as fast to stay — in the same place
3. See additional lyrics

*Both verses: All gtrs. w/lighter dist. (till indicated)

2nd time substitute Rhy. Fill 1



- *w/Rhy. Figs. 3 & 3A
- N.C.



*All gtrs.: w/heavier dist. at beat 4 of last bar.

Rhy. Fill 1 (Gtr. I)

sl. sl. sl.

7 6 (6) 9 2 (2) 2

*Beat 4 doubled by Gtr. II

Asus4 Aadd9 All G5 gtrs. sl.

— and then it's just — hi - lar - i - ous. — It's al - ways fun - ny un - til —

(cont. in slashes)
(end Rhy. Fig. 4)

let ring

Detailed description: This block contains the first system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff include Asus4 and Aadd9. Above the final measure, there is a diagram for 'All G5 gtrs.' showing a sequence of notes with a 'sl.' (slide) instruction. Below the staff, the lyrics 'and then it's just — hi - lar - i - ous. — It's al - ways fun - ny un - til —' are written. Below the lyrics, there is a note '(cont. in slashes) (end Rhy. Fig. 4)'. Below the staff, there is a diagram for 'let ring' followed by a dotted line and a '4'.

F5 sl. A5 sl. G5 D open D P.M.

— some - one gets hurt — and then it's just — hi - lar - i - ous.

w/Rhy. Fig. 1 (*All gtrs.) (4 times) 1. 2. 3. 4. D.S. (Gtr. III out) al Coda

D5

*Gtr. I only: w/wah as filter (till D.S.) **2nd time: Gtr. II discontinues Rhy. Fig. 1 and plays gtr. effects (pick slides, etc.) ad lib till D.S.

Detailed description: This block contains the second system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff include F5, A5, G5, and D open D. Above the final measure, there is a diagram for 'D open D P.M.'. Below the staff, the lyrics 'some - one gets hurt — and then it's just — hi - lar - i - ous.' are written. Below the lyrics, there is a note 'w/Rhy. Fig. 1 (*All gtrs.) (4 times)'. Below the staff, there is a diagram for 'D5'. Below the staff, there is a note '*Gtr. I only: w/wah as filter (till D.S.)'. Below the staff, there is a note '**2nd time: Gtr. II discontinues Rhy. Fig. 1 and plays gtr. effects (pick slides, etc.) ad lib till D.S.'. Below the staff, there is a diagram for '1. 2. 3. 4. D.S. (Gtr. III out) al Coda'.

Coda w/*Rhy. Fig. 4 (All Gtrs.)(4 times) *w/slight variations ad lib

Gsus2 F6 Asus4

On the ric - o - chet, it's gon - na hit you. It's al - ways fun - ny un - til —

Aadd9 Gsus2 F6

— some - one — gets hurt. On the ric - o - chet, it's gon - na hit you.

Asus4 Aadd9 Gsus2 F6

It's al - ways fun - ny un - til — some - one — gets hurt. You can laugh at me

Substitute Rhy. Fill 2 *A5/G

Aadd9 7

a - when it miss - es you. And you can laugh at me a - when it miss - es you

— some - one gets hurt — and then it's just — hi - lar - i - ous. —

*It's al - ways fun - ny un - til —

*Slowly fade in.

*Bass plays G.

Detailed description: This block contains the third system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff include Gsus2, F6, and Asus4. Above the final measure, there is a diagram for '*A5/G'. Below the staff, the lyrics 'On the ric - o - chet, it's gon - na hit you. It's al - ways fun - ny un - til —' are written. Below the lyrics, there is a note 'w/*Rhy. Fig. 4 (All Gtrs.)(4 times)'. Below the staff, there is a note '*w/slight variations ad lib'. Below the staff, there is a note 'Substitute Rhy. Fill 2'. Below the staff, there is a note '*A5/G'. Below the staff, there is a note '*It's al - ways fun - ny un - til —'. Below the staff, there is a note '*Slowly fade in.'. Below the staff, there is a note '*Bass plays G.'. Below the staff, there is a diagram for 'Aadd9 7'.

Rhy. Fill 2 (All gtrs.)

let ring

Detailed description: This block contains the fourth system of musical notation. It features a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff include Aadd9. Above the final measure, there is a diagram for 'let ring' followed by a dotted line and a '4'. Below the staff, the lyrics 'let ring' are written.

resume Rhy. Fig. 4
Gsus2

F6

Substitute Rhy. Fiill 2
Aadd9

— You can laugh at me a - when it miss - es you. —
— It's al - ways fun - ny un - til — some - one gets hurt — and then it's just —

A5/G

All G5
gtrs.

F5

— hi - lar - i - ous. — It's al - ways fun - ny un - til — some - one gets hurt —

A5

G5

— and then it's just — hi - lar - i - ous. — It's al - ways fun - ny un - til —

F5

A5

— some - one gets hurt — and then it's just —

G5

⑥ open
D
P.M.

D5

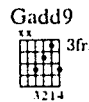
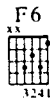
— hi - lar - i - ous. —

Additional Lyrics

3. You beat me every time you blink.
If only I did not have to think.
Think about you crackin' a smile,
Think about you all the while. (To Chorus)

EVIDENCE

Words and Music by
Faith No More



Moderately ♩ = 100

Intro (Drum fill)

*N.C.(Am)
Gtr. I

***Play 4 times

*Am Gtr. II

Am/6

mf
clean tone

p
clean tone (w/o wah)

*Chord implied by bass.

**Wah indications: ○ = open (bass), + = closed (treble)

***w/ slight variations ad lib. on repeats.
After 4th time, Gtr. I is out.

*Chords indicated by kybds. & bass (throughout).

Am/F# Am/F Em

mf

1st Verse

Am Am/G Am/F# Am/F Em

If you want to o pen the hole, —

Rhy. Fig. 1 (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (3 times)

Am Am/G Am/F# Am/F Em

Mm, just, mm, put your head, — mm, down and go. —

Gtr. I

(w/wah)

5 7 5 7 7 5 7 7

Am Am/G Am/F# Am/F Em

Mm, step be-side the piece — of - a cir-cum - stance - Mm,

sl.

0 x x 0 x x 0 x 0 x 10

5 x 5 5

Am Am/G Am/F# Am/F w/Fill 1 Em

got - ta — wash - a - way — the taste of ev - i - dence - Wash it a-way.

*Gtr. III

(w/o wah)

(+10)

14 12-14 12

*Piano arr. for gtr.

Fill 1 (Gtr. I)

(Gtr. I out)

(w/wah)

sl.

sl.

0 x x 0 x x 0 x 0-10-0 10-10-0

5 x 5 5

0 0 5 7

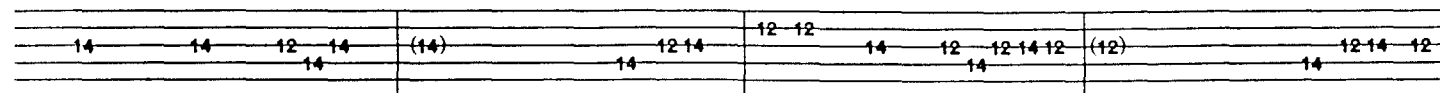
*Rock wah-wah pedal back & forth till beat 3 of last bar. (End w/pedal open.)

Am Am/G
Riff A (Gtr. III)

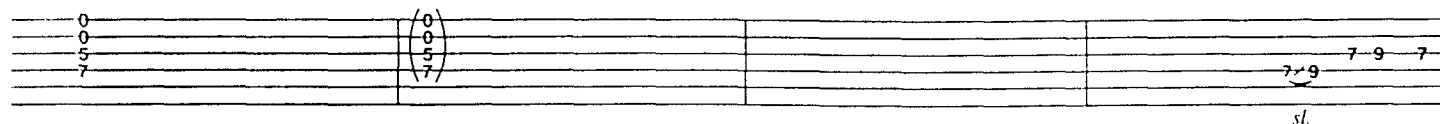
Am/F#

Am/F

Em



Riff A1 (Gtr. II)



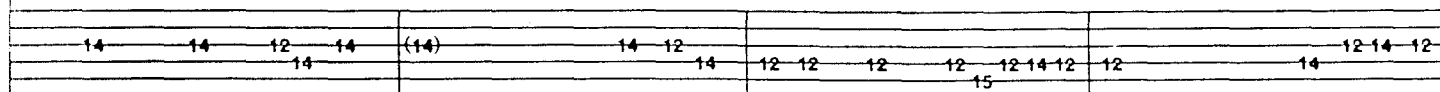
Am Am/G

Am/F#

Am/F

Em

(end Riff A)



w/Riff A

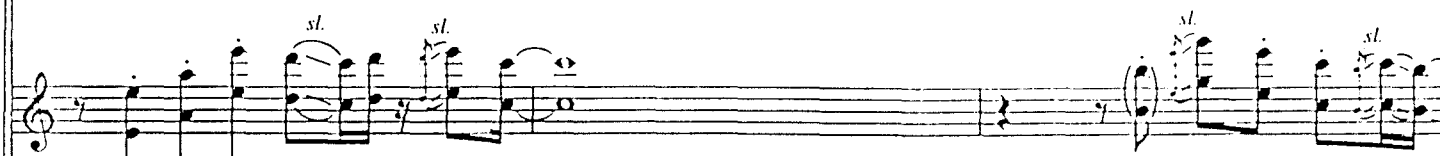
Am

Am/G

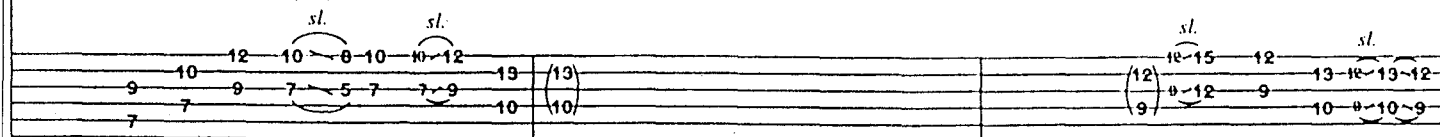
Am/F#

Am/F

Em



w/thumb & middle finger



Ya did - n't mean a thing.

sl.

sl.

sl.

sl.

(12)

7	12	12	12	12	10				
7	12	12	12	12	10	9	10	10	10
8	12	12	12	12	10	9	7	7	7

*Gtr. II plays B (④ 9fr.) instead of C (④ 10fr.) at beat 4½ when Rhy. Fig. 2 is recalled (throughout).

w/Fill 2

Look in the eye and tes - ti - fy. Did - n't feel a thing.

sl.

sl.

10	(10)					10	10	10	10
9	9					5	5		
10	10					7	7	7	7

Am Am/G Am/F# Am/F

(end Rhy. Fig. 2)

let ring

sl.

sl.

sl.

10	10	10	10		5	7	5
7	7	7	7		5	5	7

*Allow ringing notes on 1st stg. to slide when notes on 3rd stg. slide.

Fill 2 (Gtr. I)

(w/wah)

H

H

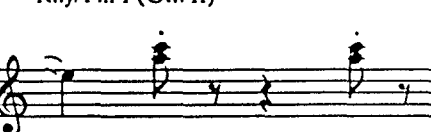
0	7	5	5	7	7	5	5	7

H

H

[illegible][illegible]

Rhy. Fill 1 (Gtr. II)



Rhy. Fill 2 (Gtr. II)

15 15 15 15
12 12 12 12

*w/Riffs A & A1

Am

Am/G

Am/F#

Am/F

You won't feel me.

Did - n't feel —

Gtr. II

Gtr. III

*Gtr. I doubles 1st 2 bars of Riff A1 and is then out.
Rock wah-wah pedal as before.

Em

Am

Am/G

Am/F#

Am/F

a thing. —

Chorus
w/Rhy. Fig. 2 (1st 7 bars only) & Riff B
N.C.

Em

*Gtr. III

I did - n't feel — a thing. —

*Last note of Riff A.

Ya did - n't mean — a thing. —

w/Fill 2

Look in the eye and tes - ti - fy. Did - n't feel — a thing. —

The first system of the musical score for 'The Rose Tree' consists of three measures. The first measure contains a single eighth note on the first line of the staff. The second measure contains a single eighth note on the first line of the staff. The third measure contains a single eighth note on the first line of the staff.

[illegible]

Am

Am/E

Ev - i - dence, — ev - i - dence, —

sl. *p* *p* *sl.*

*Played slightly behind the beat.

The musical score is for a piece titled "The Song of the Lark" by Maurice Strakosky. It is written for a piano (P) and a soloist (sl.). The score is presented on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as wavy lines, slurs, and dynamic markings. The piano part begins with a wavy line, followed by a series of notes and rests. The soloist part enters with a wavy line, followed by a series of notes and rests. The score is divided into two main sections, each marked with a wavy line. The first section is marked "P" and the second section is marked "sl.". The score ends with a wavy line.

N.C.

w/Fill 2

w/Rhy. Fill 3

w/Rhy. Fig. 2 (last 7 bars only)

w/*Riff B & Fill 3

*Take 2nd ending and allow last note to ring till end of song.

$$N.C.(A_m)$$

12	10	10	10
12 12			
12 14 × 12	9	7	7 7
13 14	× × × 10	(10)	×
H	10 11 12		
	H H		

(w/wat)

THE GENTLE ART OF MAKING ENEMIES

Words and Music by
Faith No More

Fast Rock $\text{♩} = 180$

G#5/C#

Gtr. I

G#5/B

G#5/A

Intro

f

sl.

sl.

(Band in)

N.C. F#5 N.C. C5

N.C.

F#5

Gtrs. I & II

N.C. F#5 N.C. C5

N.C.

E5

P.M. 4

P.M. 4

P.M. 4

P.M. 4

N.C. F#5 N.C. C5

N.C.

F#5

P.M. 4

P.M. 4

N.C. F#5 N.C. C5

N.C.

E5

Gtr. I

N.C.

G5

N.C. Bb5

N.C. G5

Bb5

*Play 4 times

P.M. 4

P.M. 4

P.M. 4

P.M.

P.M. 4

*After 4th time,
Gtrs. I & II are out.

1st, 2nd Verses

*N.C.(F#5)

1. The words are so fa - mil - iar. All the same greats, the same mis - takes, -

2. See additional lyrics

*Chords implied by bass (next 16 bars only).

(E#5) (F#5) *(G5)

it does - n't have to be like this. —

*2nd time: E#5

(F#5)

If you don't make a friend, now, one might make you, so learn the

(E#5) (F#5)

gen - tle art of mak - ing en - e - mies. —

Pre-chorus

N.C.

1. Don't ya look so sur - prised. — Hap - py birth - day, fuck - er.

2. See additional lyrics

Gtr. I

PM:.....4 PM:.....4 PM:.....4

0 x 1 2 x 2 0 1 2 0 2 1 0 x 1 2 x 2 0 1 2 0 2 1

Ya blow that can - dle out, we're gon-na kick you, kick you. —

PM...

0 x 1 2 x 2 0 1 2 0 2 1 0 x 1 2 x 2 0 1 2 0 2 0

F#(b5) F#5 N.C. F#(b5) F#5

Don't say you're not be - cause you are. — Don't say you're not be - cause you are. —

Gtrs. I & II

P.M.

N.C. F#(b5) F#5 N.C.

His - to - ry tells us that you are. —

P.M.

F#(b5) F#5 A5 Chorus B5

His - to - ry tells us that you are. — When all you need —

A5 G5

— is just one more — ex - cuse, —

sl. P.M.

N.C. E5 A#5 E5

you put up one hell of a fight, you put up one hell of a

P.M. P.M.

fight. I wan - na hear — your ver - y best — ex - cuse..

[illegible]

N.C. E5 A5

I nev - er felt this much a - live,

Gtrs. I, II & III

2/4

()

P.M.

P.M.

Rhy. Fig. 1 (Gtr. III)

let ring

2 4 4 2 4 2

2 4 4 0 4 0

0 4 4 0 4 0

0 4 4 0 4 0

N.C. F#5 N.C. C5 N.C. E5 (end Rhy. Fig. 2)

P.M.:.....1 P.M.:.....1

(2) 4 4 4 4 4 4 4 4 0 4 0 5 4 2 (2) 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 0 2 0 3 3 0 2 2 2 2 2 2 2 2

w/Rhy. Fig. 2 (Gtrs. I & II)

N.C. F#5 N.C. C5 N.C. F#5

N.C. F#5 N.C. C5 N.C. E5

Riff A (Gtr. III)

(end Riff A)

P.M. 4 P.M. 4 P.M. 4 P.M. 4

w/Rhy. Fig. 2 (3½ times)

N.C. F#5 N.C. C5 N.C. F#5

N.C. F#5 N.C. C5 N.C. E5

I nev - er felt, nev - er felt this much a - live, I nev - er felt, nev -

P.M. 4 P.M. 4 P.M. 4 P.M. 4

w/Riff A

N.C. F#5 N.C. C5 N.C. F#5

er felt this much a - live. I nev - er felt, nev - er felt this much a - live,

(end Riff B)

w/Riff B (1½ times)

N.C. F#5 N.C. C5 N.C. E5

N.C. F#5 N.C. C5 N.C. F#5

I nev - er felt, nev - er felt this much a - live. I nev - er felt, nev -

N.C. F#5 N.C. C5 N.C. E5

er felt this much a - live. I nev - er felt, nev - er felt this much a - live.

*Gtr. IV: sporadic fdbk. (next 4 bars).

N.C. F#5 N.C. C5 N.C. F#5 w/Fill 1 w/Rhy. Fill 1 N.C. F#5 N.C. C5 N.C. E5

I nev - er felt, nev - er felt this much a - live. I nev - er felt, felt — this much a - live.

Fill 1 (Gtr. IV)

6 9 10 7 0 13 13 13 13 16 13 16

4 4 4 4 4

2 2 2 2 2

Rhy. Fill 1 (Gtrs. I, II & III)

PM. PM. PM.

0 2 0 5 3 0 0 0

4 4 4 4 4

2 2 2 2 2

*Gtrs. I & II: Play both notes (w/out vib.).
Gtr. III: Play C (5 fr.) only (w/vib.).

Additional Lyrics

2. Your day has finally come,
So wear the hat and do the dance
And let the suit keep wearing you.
This year you'll sit and take it.
And you will like it.
It's the gentle art of making enemies.

2nd Pre-chorus:

And I deserve a reward
'Cause I'm the best fuck that you ever had.
And if I tighten up my hole,
You may never see the light again.
There's always an easy way out.
There's always an easy way out.
You need something wet in your mouth.
You need something wet in your mouth. (To Chorus)

STAR A.D.

Words and Music by
Faith No More

Moderately ♩ = 128

*Aadd9
Gtr. I

C7

B7D

B67

E789

 f w/light dist.

•Bass plays A.

N.C.(Am)

H

H

H

sk

P

P

• B/A

N.C.(D) (Am)

Star-

A.

D.

..p

 f

1

F

*Bass plays A.

****Use volume pedal (next 7 bars only).**

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B/A

N.C.(D) (Am)

[illegible]

D9

See to - mor - row, dream - in'.

Rhy. Fig. 1 (Gtr. II)

w/light dist.

Musical score for the song "You Don't Need Your". The score is written for voice and guitar. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "You don't need your". The guitar part is on a single staff with a treble clef and a key signature of one sharp (F#). The guitar part includes a "let ring" instruction. The score is divided into two systems. The first system contains the first two measures of the voice and guitar parts. The second system contains the next four measures.

C#9 D7 D#7 E7#5 E7#5 B/A

free - dom. —

(Gtr. II out)
(end Rhy. Fig. 1)

Star
Gtr. I

p

sl.

sl.

sl.

w/volume pedal

A5 B7#9/D# D5 C6 Aadd9 C7 B7#9 Bb7

o - ver and o - ver and o - ver and o - ver, _____

let ring let ring let ring

Rhy. Fig. 2

E7#9 Am6/9 w/Rhy. Fig. 2 Aadd9 C7

hey. O - ver, _____

(end Rhy. Fig. 2)

B7#9 Bb7 E7#9 Am6/9

hey.

w/Rhy. Fig. 2 (1st 3 bars only)

Aadd9 C7 B7#9 Bb7 E7#9 Aadd9 C7 To Coda

O ver, _____ O

Gtr. I

let ring

•B7#9 Bb7 E7#9 Sax solo
Am6/9

ver. _____ ooh.

let ring

sl.

2 3 1 3 8 8 7 7 (7) 7 7 (7)

2 1 6 6 (6) 5 5

*Chord implied.

Am Am(#5)

(Spoken: And dying is dry like a fact of

clean tone w/amp. vibrato

5 5 7 (5 5 7) 6 5 7

Am6 Am9(#5) Am(#5)

history. And when you die, you become something worse than dead. You'll become

(6 5 7) 7 5 7 (7 5 7) 7 6 5 7 5 6 5 7

Am

a legend. Ooh,

1/2 1/2

trem. bar trem. bar (amp. vibrato off)

1/2 1/2

5 5 7 (5 5 7) 12 13 14 (12 13 14)

D9

[illegible][illegible]

C#9 D7 D#7 E7#5 E7#5
69

51.

N.C.

*Multiple voices (next 4 bars only).

N.C.

Yeah, — mm. A lit - tle joke that's un - der -

D.S. al Coda
 ✂

stood, it's all — o - ver — the world. A lit - tle uh. A lit - tle

vcr, _____ hey.

Gtr. 1

CUCKOO FOR CACA

Words and Music by
Faith No More

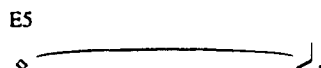
Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

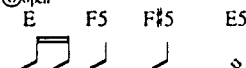


Moderate Rock $\text{♩} = 103$

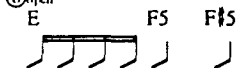
Rhy. Fig. 1
(Gtrs. I & II)



⑥ open



⑥ open



(end Rhy. Fig. 1)

Intro

Riff A (*Gtr. III)

(end Riff A)



*Kybd. arr. for gtr.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (1½ times)
3rd time w/Riff A (1½ times)
3rd time Gtrs. I & II substitute Rhy. Fill 1

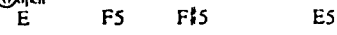
♩ E5



1. It's cold and it's smooth. And it's a hard shade

2,3. See additional lyrics.

⑥ open

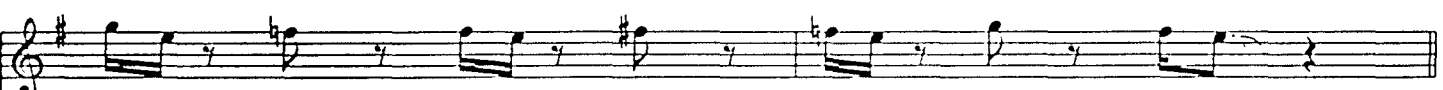


⑥ open



of white. And ev - ry - bod - y needs to lick the sur - face clean. But, it

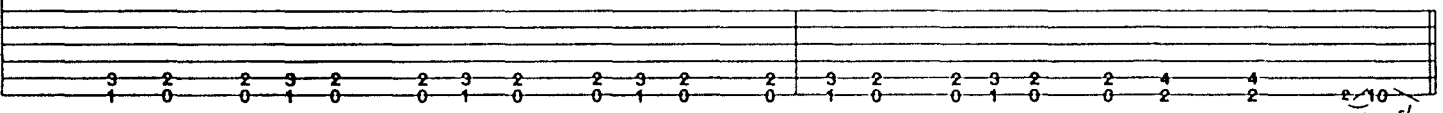
nev - er tastes bet - ter, it nev - er tastes bet - ter.



Gtrs. I & II

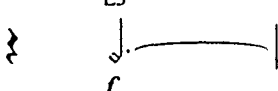


P.M.



Rhy. Fill 1 (Gtrs. I & II)

E5



F5 E5 F5 E5 G5 F#5 F5 E5 F5 E5 G5 G#5

1.2. Da, ow!— lives for - ev - er, the Da, shit ow!— lives for - ev - er.

Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M. 4

3 2 2 2 3 2 2 2 5 4 3 3 2 2 2 3 2 0 0 5 0 6

*3rd time lead vocal is doubled by bkgd. vocals, next 4 bars.

w/Rhy. Fig. 2 (3 times)

F5 E5 F5 E5 G5 G#5 F5 E5 F5 E5 G5 G#5

Da, ow!— lives for - ev - er, the Da, shit ow!— lives for - ev - er.

F5 E5 F5 E5 G5 F#5 F5 F5 E5 F5 E5 G5 G#5

1. White_ blooms to white and freez - es white a - gain. Close_ it be - fore some - thing crawls in.
 2. They_ have no legs, but chase us an - y - way. Wipe_ the shad - ow of your best friend
 3. We'll_ re - tire with a turd on our lips un - der a pair of know - ing eyes.

*Lead vocal is doubled by bkgd. vocals, next 4 bars.

To Coda 1.

F5 E5 F5 E5 G5 F#5 F5 E5 F5 E5 G5 G#5

Com - mit it, leave it, get a - way. We al - ways drop our_ good_ side.
 Give_ birth to some - thing we don't want to be. We
 I'm_ gon - na take a few down with me and

w/Riff A & Rhy. Fig. 1

E5 E F5 F#5 E5

2.

E5 F5 F#5 E5 F5 E5 G5 G#5

2. Be - ing good gets you drop our_ good_ side.

(Gtr. II out)
(Gtr. I cont. in notation)

A5
Gtrs. I & II

Riff B (*Gtr. IV)

Rhy. Fig. 3 (Gtr. I)

N.C.

Play 3 times
Eb5

*Bass arr. for gtr.

**Note in parentheses is played 3rd time and when Rhy. Fig. is recalled only.

N.C.

C5 D5

You can't kill it! You can't kill it!

Rhy. Fig. 4 (Gtrs. I & II)

Rhy. Fig. 4A

Bm/E

(Gtr. II cont. in slashes)

Gtr. II

Gtr. I

E5

let ring
mf

Em

*Bm/E

Gtr. II

D.S. al Coda

pick slide (steady gliss.)

let ring

let ring

pick slide (steady gliss.)

*Bass plays E.

E5 F5 E5 G5 G#5 w/Riff B Play 4 times ⑥ 5fr. A

Coda

drop my— good— side.

Gtrs. I & II

P.M.

A5

*Gradually release P.M.

w/Rhy. Fig. 4 N.C. Play 3 times w/Rhy. Fig. 4A C5 D5 N.C. w/Rhy. Fig. 4 w/Rhy. Fill 2


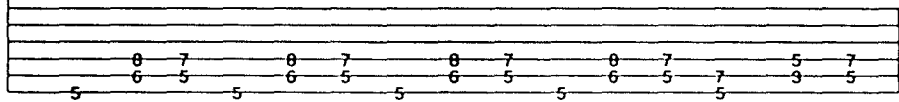
You can't— kill— it!— You can't— kill— it!—

w/Rhy. Fig. 4 w/Rhy. Fig. 4A w/Rhy. Fig. 3 (*2 times) (Gtrs. I & II) C5 D5 N.C. Eb5 N.C. Eb5

Take it from— our drum - mer, "Puff," be - ing good,— it gets you stuff.

*2nd time last chord of Rhy. Fig. 3 is played staccato.

Rhy. Fill 2 (Gtrs. I & II)

Additional Lyrics

2. Being good gets you stuff.
Being stuff gets you good.
Good stuff gets you being, and wheelin' and dealin' and squealin'.
Shit lives forever, the shit lives forever.
3. Eat is just as deep as you can fuck it,
So cough it up or go down.
And there's only one thing that seperates
A man.

CARALHO VOADOR

Words and Music by
Faith No More

Moderately $\text{♩} = 114$

Intro Em7sus2 Bm11 Amadd2/C (end Rhy. Fig. 1)

Rhy. Fig. 1 (Gtr. I)

mp clean tone
let ring throughout.

w/Rhy. Fig. 1 (4 times)

Em7sus2 Bm11 Amadd2

And they all know— me by— my car.—

Em7sus2 Bm11 Amadd2

They know I'm gone,— but not— how far.—

Em7sus2 Bm11 Amadd2

I'm head- ing straight— down One- O - One.—

Em7sus2 Bm11 Amadd2

I'm goin' to go— and get— me some.—

A7 G7 G13

My lips are mov - in' but there's— no— sound.

Rhy. Fig. 2 (Gtrs. I & II)

mf

*Gtr. II w/clean tone, let ring throughout.

w/Rhy. Fig. 2
A7

G7

G13

Uh, some - day some - bod - y's gon-na get a - run — down. (Spoken:) Gon - na get run down.

w/Rhy. Fig. 1 (1 1/2 times)
Em7sus2
*Gtr. III

Bm11

Amadd2

mp
sl.

H

H

6 7 9 7 (7) (7) 7 9 7 7 (7) 7 5 7 5

*Kybd. arr. for gtr.

Em7sus2

w/Rhy. Fill 1
Bm11

Am7

(Spoken:) Eô non posso dirigir e agora

sl.

H

H

sl.

H

H

7 9 7 (7) 7 9 7 7 7 (7)

Bm11

Amadd2

*w/Rhy. Fig. 1
Em7sus2

a pares. Neô dedu indehado no neô naris.

*w/slight variations.

Bm11

Amadd2

§ *w/Rhy. Fig. 2 (4 times)
A7

(Mm) my — lips are mov - in' but there's a - no —

*w/slight variations.

G7

G13

A7

— sound. Some - day some - bod - y's gon - na get run —

Rhy. Fill 1 (Gtr. I)
Bm11

Am7

0 0 12 12

0 0 13 13

7 7 12 12

7 7 14 14

7 7 12 12

G13 A7

— down.

My lips are mov - in' but there's no —

G7 Substitute Rhy. Fill 2 G9 A7 Resume Rhy. Fig. 2

— sound.

Some - day some - bod -

2nd time Gtr. II substitute Rhy. Fill 2 To Coda

G7 G13

y's gon - na get run — down. (Spoken:) Gon - na get run down.

*w/Rhy. Fig. 1 (2 times)
Em7sus2
Gtr. III

Bm11 H Amadd2

sl.

sl.

H

*w/slight variations.

Em7sus2 Bm11 Amadd2 D.S. al Coda

sl.

sl.

H

Coda w/Rhy. Fig. 1
Em7sus2 Bm11 Amadd2

Outro
w/Rhy. Fig. 1
w/vocal ad lib.

Em7sus2 Bm11 Amadd2

*Play 5 times and fade

*3rd time begin fade.

Rhy. Fill 2

UGLY IN THE MORNING

Words and Music by
Faith No More



Moderate Rock $\text{♩} = 108$

Intro Fmaj7 B♭/F Emaj9
Gtrs. I & II

f *let ring* 4

Fmaj7 B♭/F Emaj7

let ring 4

1st Verse

Fmaj7 B♭/F Emaj9

1. You did one— thing— wrong, ——— you woke— up. ———

let ring 4 *let ring* 4

Fmaj7

B♭/F

Emaj9

It looked bet - ter be - fore, ——— more, ——— more. ———

(Gtr. II out)

let ring 4

let ring 4 *vib. w/bar* 4

Pre-chorus
N.C.

1. And — the stom - ach turns. — Say noth - ing with - out wast - ing a word. —
2. It does - n't mat - ter how much you think. — or the num - ber of hairs — in the sink. —

Riff A (Gtr. I)

*w/flanger

*Till end of Pre-chorus.

w/Riff A

G5 Bb5

I know ex - act - ly — what you meant. —
I did it to my - self a - gain. —

Gtr. II

Gtrs. I & II

sl.

P.M.4 P.M. P.M.4 P.M.4 P.M.4

10
10
sl.

w/Riff A (3 times)
2nd time w/Riff A1
N.C.

I — know how pig - gy feels. — He starves — with - out miss - ing a meal. —

Gtr. II

(Gtr. II out)

sl.

sl.

Riff A1 (Gtr. III)

Play 3 times

7 7 7 10 7 7 8 7 11 7 7 9 7 10 10 10

Chorus

C5 G5

A♭5

B♭5

B5

C5

C♯5

Look in the mir - ror. —

Don't look at me, I'm ug - ly in the morn - ing.

Gtrs. I & II

To Coda

C5 G5

A♭5

B♭5

B5

C5

C♯5

C5 G5

A♭5

B♭5

B5

C5

C♯5

Don't look at me, I'm ug - ly in the morn - ing.

Don't look at me, I'm ug - ly in the morn - ing.

C5 G5

A♭5

B♭5

B5

C5

C♯5

Fmaj7

B♭/F

Emaj9

Don't look at me, I'm ug - ly in the morn - ing.

let ring

Fmaj7

B♭/F

Emaj7

let ring

2nd Verse
Fmaj7

Bb/F

Emaj7

2. When the head - ache is gone, _____ the sun is not. _____

Gtr. I

let ring.....4

16 16 16 14 14 14

Gtr. II

let ring.....4

17 17 15 15 15 16 16 14 14 0 0 14 0 0 0

Fmaj7

Bb/F

Emaj9

D.S. al Coda

For - got to turn the a - larm _____ on. _____ on. _____

let ring.....4

17 17 15 15 15 15 15 15 15 4 4 4 2 2 2 2 2 2 0 0 0 2

let ring.....4

let ring.....4

17 17 15 15 15 15 15 15 15 4 4 4 2 2 2 2 2 2 0 0 0 2

Coda C5 G5 Ab5 Bb5 B5 C5 C#5 N.C. Play 4 times

Don't look at me, I'm ug - ly in the morn - ing. (Spoken:) Don't look at me, I'm ug - ly in the morn - ing.

(Gtrs. I & II out) Riff B (*Gtr. IV)

*Bass arr. for gtr.

w/Riff B Play 4 times Play 14 times
 N.C. Bb5 C#5 B5 F5 N.C. Bb5 C#5 B5 F5

Don't look at me, I'm ug - ly in the morn - ing. Don't look at me, I'm ug - ly in the morn - ing.

Gtr. I Rhy. Fig. 1 (Gtrs. I & II)

P.M.4 P.M.4 P.M. P.M.4 P.M.4 P.M.4 P.M.

w/Rhy. Fig. 1 Play 4 times Freely
 w/vocal ad lib. *w/Gtrs. I & II ad lib
 N.C. Bb5 C#5 B5 F5 w/vocal ad lib (till end)

Gtr. I E5

Gtr. II

P.M.4

3

*Gtrs. I & II play random portions of Rhy. Fig. 1 interspersed with assorted power chords and pick slides ad lib, next 3 bars.

DIGGING THE GRAVE

Words and Music by
Faith No More

Moderately fast Rock ♩ = 164

C5 A♭ C5 D5

1. It would be wrong— to ask— you why— be - cause I
2. See additional lyrics

Rhy. Fig. 1 (*Gtr. I)

P.M.

*With the exception of the next 8 bars, Gtr. I is two gtrs. arr. for one.

B♭ D5 C5 A♭ C5

know what goes— in - side— is on - ly half of what— comes out.—

P.M.

D5 Bbmaj7 C5

— Is - n't that— what it's a - bout, — it's a - bout? —

P.M. let ring—

Abmaj7 D5 Bbmaj7

— To re - mind — us we're a - live, — to re - mind —

let ring.....

C5 Abmaj7 D5 Bbmaj7

— us we're not blind — in that big, black hole. Com - f'rta -

(end Rhy. Fig. 1)

let ring..... let ring.....

2nd & 3rd times w/Bkgd. Voc. Fig. 1

§ E5 Cmaj7 E5 Cmaj7

ble. —

Rhy. Fig. 2

let ring..... sl.

Bkgd. Voc. Fig. 1

Oh. — Oh. —

B5 A5 B5 D5 B5 A5 B5 C5 B5 A5 B5 D5 B5 A5 B5 C5

Dig-gin' the grave,— I got it made.—

(end Rhy. Fig. 2)

3rd time w/Bkgd. Voc. Fig. 2

w/Rhy. Fig. 2

E5 Cmaj7 E5

Let some - thin' in, — throw some - thin' out. — You — left the

*Omit harmony 1st time only. 3rd time to Coda 1.

Cmaj7 B5 A5 B5 D5 B5 A5 B5 C5 B5 A5 B5 D5

door o - pen wide. —

B5 A5 B5 C5 2. B5 A5 B5 D5 B5 A5 B5 C5 (Gtr. I out) (Drums) 4

Dig-gin' the grave,— I got it made.—

Gtr. I
*Cmaj7

Oh. —

*Bass plays C.

Bkgd. Voc. Fig. 2

Oh. —

G6add4 *D^{add2}_{add4} *G6add4 D^{add2}_{add4}

let ring.....

*Bass plays A. *Bass plays B.

Cmaj7

sl.

N.C.

Yeah!

sl.

sl.

*For next 4 bars, vib. refers to 3rd stg. only.

E5

Yeah!

Yow! -
(end Rhy. Fig. 3)

Rhy. Fig. 3

P.M. -4 P.M. P.M. *sim.*

sl. *sl.* *sl.* *sl.*

w/Rhy. Fig. 3

D.S. al Coda

Com - f'rta

(w/last 2 bars of Rhy. Fig. 2)

Coda

B5 A5 B5 D5 B5 A5 B5 C5

w/Rhy. Fig. 1

C5

Oh. _____

A \flat C5 D5 B \flat D5

C5 A \flat C5 D5

Oh. _____

B \flat maj7 C5 A \flat maj7

And it's out - ta this world, — com - fort - a - ble, —

D5 B \flat maj7 C5

out - ta this world, — com - fort - a - ble, — out - ta this world, —

A \flat maj7 D5 w/Rhy. Fill 1 B \flat maj7

com - fort - a - ble, — out - ta this world, — com - fort - a - ble! —

Rhy. Fill 1 (Gtr. 1)

let ring.....4

7 7 7 7

5 5 5 5

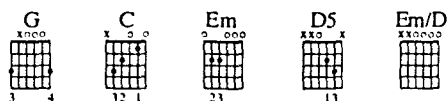
6 6 6 6

Additional Lyrics

2. I know you have a reason why
That knot is better left untied.
I just went and undid mine,
It takes some time.
And the shadow's so big,
It takes the sun out of the day.
And the feeling goes away
When you close the door.
Comfortable. (etc.)

TAKE THIS BOTTLE

Words and Music by
Faith No More



Slowly ♩ = 60

Intro (Drum fill)

*Rhy Fig. 1 (**Gtr. I)

G C

mf

*Throughout Rhy. Fig. 1, generally only lowest note of chord is played on beats 1 & 3. Rhy. Fig. 1 is played w/slight variations ad lib on repeat and when recalled (throughout).
**w/light dist.

1st, 2nd Verses
w/Rhy. Fig. 1 (3½ times)

G C G

2nd time w/Fill 2

1. I — can wait to love — in heav - en, I — can wait for —
2. See additional lyrics

2nd time w/Fill 2 (*last 2 bars only)

C G C

— you. Far — a - way, I'll treat — you bet - ter,
*Omit 1st 2 beats of 1st bar.

Fill 2

(Two gtrs.)

w/slide

Rhy. Fill 1 (Gtr. I) w/*Fill 1 *Rhy. Fig. 2

G C Em/D Em D5

bet-ter than_ down_ here. Be- cause I've_ done wrong_ and I'm a lit- tle a- fraid_

Rhy. Fig. 2A (**Gtr. II)

f dist. tone P.M.

*Play w/slight variations ad lib when recalled (throughout).
**Two gtrs. arr. for one.

G Em D5 G (end Rhy. Fig. 2)

And I ain't_ too strong_ and this ain't eas- y to say_ Take_ this

(Gtr. II out)
(end Rhy. Fig. 2A)

let ring trem. bar 1/2 P.M.

Chorus w/Rhy. Fig. 1 (1 1/2 times)

G C G C Em/D

bot- tle. Take_ this bot- tle and_ just

w/Rhy. Figs. 2 & 2A and Fill 1

Em D5 G Em D5 1. G (Gtr. II out)

walk_ a- way,_ the both of you. And let me feel_ the pain_ I've done to you.

*2nd time, sing next 3 1/2 bars 8va.

Fill 1

w/slide clean tone

2. w/Fill 3 G (Gtr. II out) 3rd Verse 2nd time w/Bkgd. Voc. Fig. 1 w/Rhy. Fig. 1 (1½ times) G 2nd time w/Fill 2 (*last 2 bars only) C

you. I can wait to love in heav - en.
*As before.

G w/Rhy. Fill 1 C Em/D w/Rhy. Figs. 2 & 2A and Fill 1 Em D5

I can wait for you. Take this bot - tle and just walk a - way.

G Em D5 w/Fill 4 G (Gtr. II out)

Take this bot - tle and just walk a - way. Take this

Fill 3 8va 1/2 P

15 15 15 13 12 12
15 17 16 14 12 12

Fill 4 1/2 P

3 3 5 5 7 5 5 (5) 3
sl. sl. P

Chorus
w/Rhy. Fig. 1 (1½ times)

w/Fill 5

G

C

*Bkgd Voc. Fig. 1

bot - tle. (You got - ta take it a - way, - you got - ta take it a - way.) - Take ____ this

*Refers to cue-size notes only.

G

w/Rhy. Fill 1

C

Em/D

(end Bkgd. Voc. Fig. 1)

bot - tle. (You got - ta take it a - way, - you got - ta take it a - way.) - and ____ just

w/Rhy. Figs. 2 & 2A and Fill 1

Em

D.S. and fade

§

walk ____ a - way, - the both of you. And let me feel ____ the pain - I've done to you.

Fill 5

sl. sl. 1/2 P

sl. 1/2 P

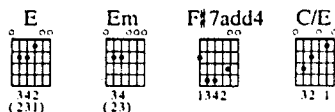
sl. P

Additional Lyrics

2. I can hope we'll be together
With a better roof over our heads.
I can hope the stormy weather,
It passes on, it passes on.
But I've hoped too long,
Hoped for me to change.
But that hope is gone,
So listen to what I say. (To Chorus)

KING FOR A DAY

Words and Music by
Faith No More



Moderately slow Rock ♩ = 104

Intro Rhy. Fig. 1 (*Gtr. I) *mf*

*Two acous. gtrs. arr. for one.

Play 4 times
(end Rhy. Fig. 1)

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times)

E Em

1. It is not a good day — if you are not look-ing good.
*2. See additional lyrics
*2nd verse sung 8va.

F#7add4 E

This is the best par -

Em F#7add4

ty that I've ev - er been to.

E Em F#7add4

To - day I asked for a god — to pour some wine in my eyes. —

E Em F#7add4 (Gtr. I out)

To - day I asked for some - one — to shake some salt on my life. —

Chorus
C5 N.C. C7#9 E

Look, ev - 'ry - thing's — spin - nin'. We're on the ground. —

*Gtr. II

f

let ring

*Two gtrs. arr. for one.
**On repeat, play next 8 bars w/slight variations ad lib.

C5 N.C. C7#9

— Nev - er cheer be - fore — you know — who's win - nin'.

H

E

A - don't make — a sound. —

let ring

Rhy. Fill 1

let ring

1. B5

N.C. C5

Look, ev - 'ry - thing's spin - nin'. —

(Gtr. II out)
(end Rhy. Fill 1)

Rhy. Fill 2

D5 C5 B5

— We're— on the ground! —

(end Rhy. Fill 2)

sl.

let ring

C5 D5 D#5

N.C.
Gtr. III_{sl.}

trem. pick

(Gtr. II)

sl.

trem. pick

sl.

B5

Nev - er cheer be - fore — you — know who's win - nin' —

let ring

C5 D5 D#5 N.C.

Don't make a sound. Don't make a sound!

sl. trem. pick w/wah

*wah indications: o = open (bass)
+ = closed (treble)

(Gtr. III out)

sl.

C5 D5 E

Rhy. Fig. 2 (end Rhy. Fig. 2)

let ring

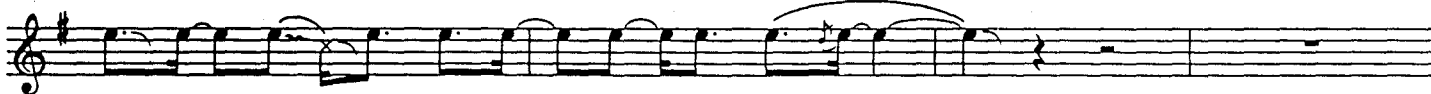
sl.

*w/Rhy. Fig. 2

C5

D5

E



Ev - 'ry - thing's - spin - nin'. We're - on - the ground! ———

*w/slight variations ad lib.

w/Rhy. Fill 2

C5

D5

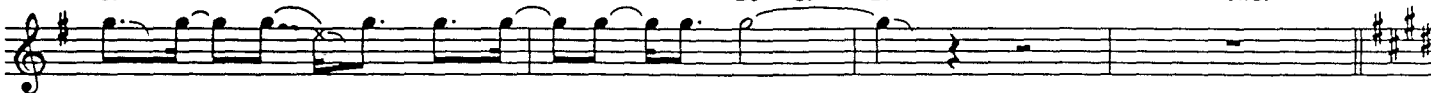
C5

w/Rhy. Fill 1

B5

(Gtr. II out)

N.C.



Ev - 'ry - thing's - spin - nin'. We're - on - the ground! ———

Outro

*E

Em

E

Em



*Use alternate fingerings for E & Em till end.

Rhy.
Fig. 3

E

Em

C/E

E



This is the best par - ty I've been to.

*Play 4 times
(end Rhy. Fig. 3)

w/Rhy. Fig. 3

E

Em

C/E



Don't let me — die with — that sil - ly look in my eyes. —

*Beginning 2nd time, Gtr. II plays fdbk.
& trem. bar effects ad lib (till end).

w/Rhy. Fig. 3 (7½ times)

E

Play 4 times

E

Em

C/E



Don't let me — die with — that sil - ly look in my eyes. —

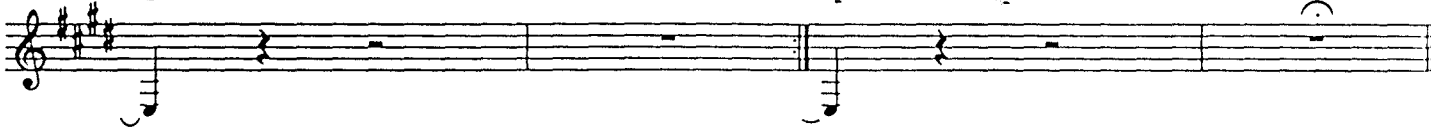
1. - 7.

8.

E

(Gtr. I)

E



Additional Lyrics

2. You sniff the glass and let it roll around on your tongue.
Let me introduce you to someone before the party is done.
Someone to look to in need or in want or in war.
If you give him everything he may give you even more. (To Chorus)

WHAT A DAY

Words and Music by
Faith No More

Moderate Rock ♩ = 161
Half time feel

Intro

F#5 G5 F#5 G5 F#5 G5 N.C. G5 N.C.(E5)

Rhy. Fig. 1

(end half time feel)

8

f P.M. P.M. P.M.

1st Verse
E5

w/Rhy. Fig. 2 (7 times)

A piece of mail, a let - ter - head, a piece of hair from a

Rhy. Fig. 2

P.M. P.M.

hu - man head. — They're say - in' to me — I should - 've killed — it.

Half time feel
w/Rhy. Fig. 1

(end half time feel)

F#5 G5 F#5 G5 F#5 G5 N.C. G5

I should - 've killed it. I should - 've killed — it. I should - 've killed it be -

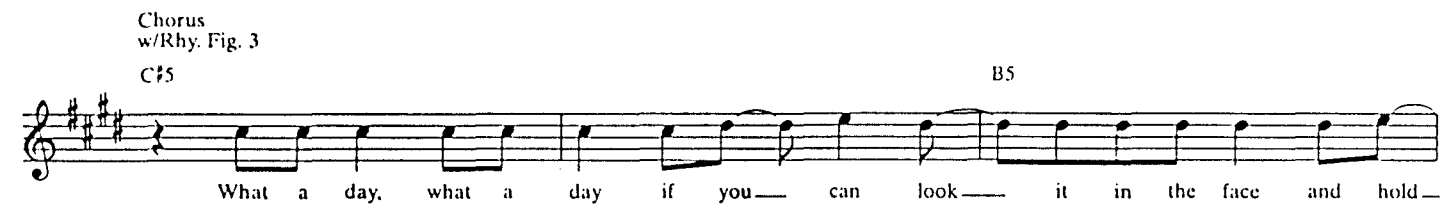
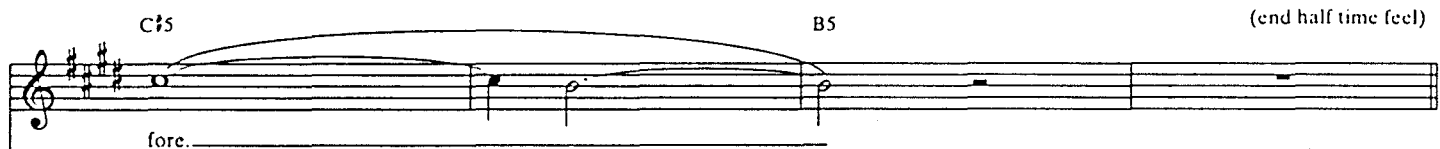
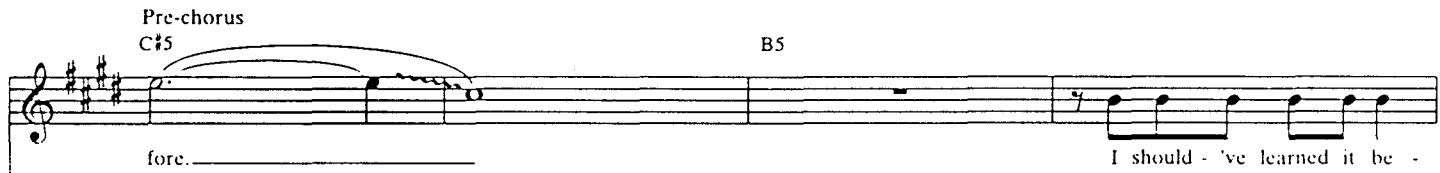
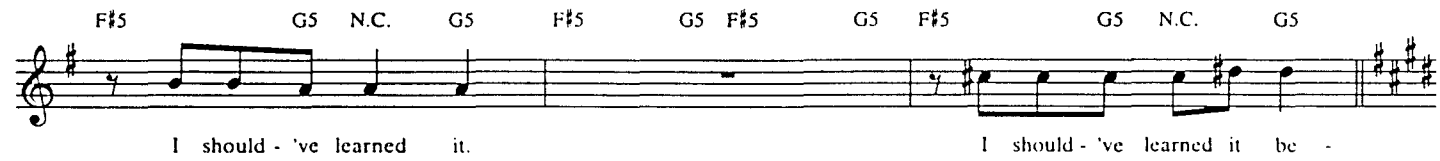
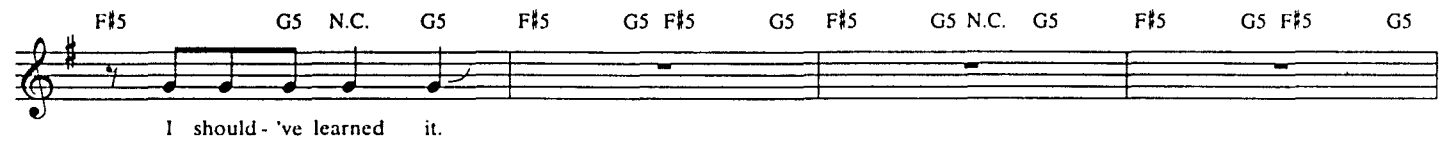
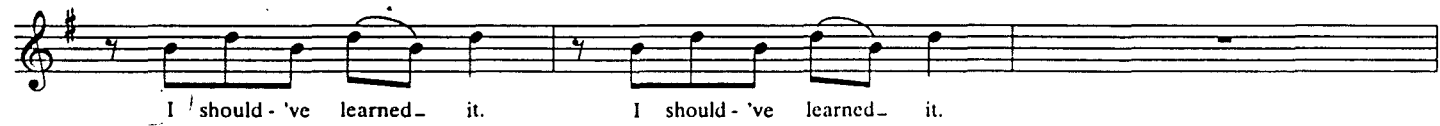
2nd Verse
w/Rhy. Fig. 2 (8 times)
E5

fore. You're right. You're right. Kill the bod - y and the

head will die. They're laugh - in' at me. — I should - 've learned — it.

Half time feel
w/Rhy. Fig. 1 (4 times)

F#5 G5 F#5 G5



What a Day

C#5

day, what a day, what a day, what a day, what a

4 2 4 2 2 2 2 6 6 6 6 6 6 6 6 6 6 6 6 6 4 4 4 4 4 4 4 4 4 4 4 4

B5
 day, what a day, what a... _____ Don't touch it!
 steady gliss. sl.
 16 sl.

w/Rhy. Fig. 3
C15

What a day, what a day, what a day. Don't_ you touch it. What a day, what a day.

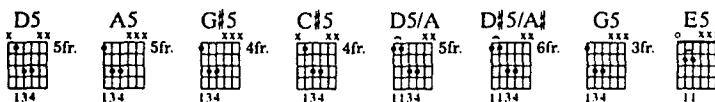
what a day. Don't_ you touch it. What a day, what a day, what a day. Don't_ you touch it.

What a day, what a day, what a day. Don't you touch!

The musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef. It begins with a B5 note, followed by a series of eighth notes: G5, A5, B5, C#5, D6, E6, F#6, G7, and ends with a C#5 note. The middle staff is a piano accompaniment line in G major with a treble clef. It features a series of eighth notes: G4, A4, B4, C#4, D5, E5, F#5, G6, and ends with a C#5 note. The bottom staff is a piano accompaniment line in G major with a bass clef. It features a series of eighth notes: G3, A3, B3, C#3, D4, E4, F#4, G5, and ends with a C#5 note. The lyrics 'What a day, what a day, what a day. Don't you touch!' are written below the middle staff. The tempo is marked 'Allegretto' and the time signature is 4/4. The key signature is one sharp (F#).

THE LAST TO KNOW

Words and Music by
Faith No More



Moderate Rock ♩ = 124
Half time feel

N.C. 1st, 2nd Verses E F#7add4 E

1. Where it grows long on trees but nev er, time.

Gtrs. I & II

f let ring *sl.* let ring P.M.

sl.

2nd time Gtr. II substitute Rhy. Fill 2

F#5 E5

nev er blooms. Takes the least a - mount of ef - fort.

sl. *sl.*

P.M. let ring *sl.* *sl.*

Rhy. Fill 2

E F#7add4

Where it hurts the least for who - ev -
 Feels bet - ter than a bar -

sl. *let ring*4 *sl.* *let ring*4

(9) 11 11 11 11 9 9 *sl.* 0 0 1 0 0 3 4
 (9) 11 11 11 11 11 11 2 2 2 2 3 4
 (7) 11 11 11 11 11 11 2 2 2 2 3 4

E

er gain saw it first.
 just to know it's there.

P.M.4 P.M.4 *let ring*4

(9) 1 2 2 1 0 0 0 1 2 2 2 2 1
 (4) 2 2 2 2 0 0 0 2 2 2 2 2 0
 (4) 2 2 2 2 0 0 0 2 2 2 2 2 0

1st time Gtr. II substitute Rhy. Fill 1
 2nd time Gtr. I substitute Rhy. Fill 1

F#5 E5

sl. (cont. in slashes) *sl.*

9 11 11 11 11 11 (11) 9 9 9 (9) 11 11 11 11 9 9
 9 11 11 11 11 11 (11) 9 9 9 (9) 11 11 11 11 11 11
 7 9 9 9 9 9 (9) 7 7 7 (7) 11 11 11 11 11 11 *sl.*

Rhy. Fill 1

(11) 0 0
 (11) 9 9
 (9) 7 7

Chorus

Gtrs. D5

(cont. in notation)

1.2. First 3. I to know go— where,— and the last— to— but I can - not—

N.C.(C5)

(D5)

(E5)

F#7add4

F#

know.
share.

Gtrs. I & II

P.M.

1.

2.

N.C.

Rhy. Bridge
Fig. 1 A5
(Gtrs. I & II)

*P.M.

P.M.

2. Lasts

1. Can't— you see—
2. You'll— call me—

(cont. in slashes)

P.M.

P.M.

P.M.

*Play only lowest note of chord when P.M. is indicated (throughout).

G#5

Ⓟ open E

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

there's— on Stand

To Coda

ly in one— me? line— till

C#5

(end Rhy. Fig. 1) D5/A

D#5/A#

(cont. in notation)

P.M.

P.M.

P.M.

P.M.

And then— that me

is I'll be—

Interlude
N.C.(E5)
Riff A (Gtrs. I & II)

1. 2. D.S. (take 2nd ending) al Coda

(end Riff A)

P.M. P.M. sl. H

G5

Coda

P.M. P.M. P.M. P.M.

w/Rhy. Fig. 1 A5

wait ing. (Why Can't you see

can't...)

G#5

all cir - cuits are bus - y?

open E

C#5

D5/A (Gtrs. I & II)

D#5/A

18fr. A

Please try back a - gain.

Outro
w/Riff A (4 times)

N.C.(E5)

Gtr. III

First system of guitar notation. The treble clef staff shows a melodic line in E major with a wavy line above it. The bass clef staff shows a fretboard diagram with fingerings: 14, 16, 14, (14), 10, (10) *sl.*, 4, 7, (7), (7) *sl.*. A wavy line is above the first two measures.

Second system of guitar notation. The treble clef staff shows a melodic line with a wavy line above it. The bass clef staff shows a fretboard diagram with fingerings: 14, 16, 12, 12, 12, 14, 10, 9, 7, (7), (7) *sl.*. A wavy line is above the first two measures.

Third system of guitar notation. The treble clef staff shows a melodic line with a wavy line above it. The bass clef staff shows a fretboard diagram with fingerings: 12, 14, 16, 16, 14, 16, 14, 14, 16, 16, 14, 16, 17, 14, 16, 16, 14, 16, 16, 17, 18, 16. A wavy line is above the first two measures.

Fourth system of guitar notation. The treble clef staff shows a melodic line with a wavy line above it. The bass clef staff shows a fretboard diagram with fingerings: 17, 17, 17, 19, 16, 14, 16, 13, 13, 14, 16, 0, 12, (12) *sl.*. A wavy line is above the first two measures.

Fifth system of guitar notation. The treble clef staff shows a melodic line with a wavy line above it. The bass clef staff shows a fretboard diagram with fingerings: 10, 0, 10, (10) *sl.*, 0, 7, 11, 11, 11, 11, 11, 13, 13, 13, 13, 13, 9, 9, 9, 9, 9, 11, 11, 11, 11, 11. A wavy line is above the first two measures.

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and quarter notes, ending with a half note marked with an 'H'.

Two empty staves with fret numbers written below them. The first staff has fret numbers 16, 13, 15, 11, 11, 9, 9, 9, 9, 7, 9, 9, 6, 6. The second staff has fret numbers 14, 11, 13, 9, 9, 7, 7, 7, 7, 7, 7, 9, 9, 6, 6. A half note 'H' is indicated between the two staves.

Musical staff with treble clef and key signature of three sharps. It features a series of eighth notes, followed by four eighth notes marked 'Full' with upward-pointing arrows.

Two empty staves with fret numbers. The first staff has fret numbers 7, 10, (7), 7, 10, 7, 10, 7, 10. The second staff has fret numbers (6), 4, 4, 4, 0, 0. A half note 'H' is indicated between the two staves.

Musical staff with treble clef and key signature of three sharps. It features a series of eighth notes, followed by four eighth notes marked 'Full' with upward-pointing arrows. The staff is labeled '8va' at the beginning. The second staff has fret numbers 12, 15, 14, 17, 16, 19, (16), 19, 18, 21, 19, 22, 22, 19, 19, 19, 19, 19, 19, 18, 21. A 'hold bend' instruction is present above the final notes.

Musical staff with treble clef and key signature of three sharps. It features a series of eighth notes, followed by a half note marked 'H' and a quarter note marked 'P'. The staff is labeled 'loco' at the beginning.

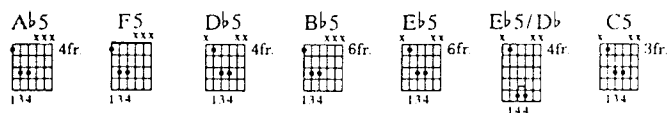
Two empty staves with fret numbers. The first staff has fret numbers 17, 19, 19, 19, 17, 17, 17, 16, 16, 14, 14, 16, 14, 13, (13), 11, 11, 11, 0. The second staff has fret numbers 17, 16, 16, 14, 14, 16, 14, 13, (13), 11, 11, 11, 0. A half note 'H' and a quarter note 'P' are indicated between the two staves.

Musical staff with treble clef and key signature of three sharps. It features a series of eighth notes, followed by a half note marked 'H' and a quarter note marked 'P'. The staff is labeled 'loco' at the beginning. A guitar instruction 'Gtrs. 1 & II' is present above the final notes.

Two empty staves with fret numbers. The first staff has fret numbers 12, 14, 9, 12, 9, 9, 9, 0, 7, 4, 0. The second staff has fret numbers 12, 14, 9, 12, 9, 9, 9, 0, 7, 4, 0. A half note 'H' is indicated between the two staves.

JUST A MAN

Words and Music by
Faith No More



Slow Rock ♩ = 76

Intro C Play 4 times

1st, 3rd Verses
w/Rhy. Fig. 1 (8 times)

C

Sky is clear to -

*Rhy. Fig. 1 (Gtr. I)

Gtr. II

mf P.M.

*clean tone

*w/slapback echo

*On repeat, sing *Sya* (next 7 bars).

night. —

Sky is clear — to -

H

H

14 17 14 12 9 5 7 9 12

Pre-chorus

Dm

mor - row.

A star is out.

I

H H P sl.
H H P sl.

*Gtr. I

Gtr. II

w/tremolo
let ring

(Gtr. II out)

14 17 14

12 14 12

9

5

2

5 7 6 5

*Slapback echo off.

Am

reach for one to spar - kle in my hand.

(In your hand.)

A

let ring

*Sing bkgd. vocals on repeat only (next 5 bars).

Dm

C

To Coda

star is out.

I will not touch you. I am just a man.

('Cause he is just a man).

let ring

2nd Verse
w/Rhy. Fig. 1 (5 times)

C

Sky

is clear

to

Gtr. II

5

7

9

14

The first system of musical notation for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a half note E5. A bracket groups the last four notes (A4, B4, C5, D5), and the word 'pick slide' is written below the staff. The bottom staff is a bass staff with a key signature of one flat (Bb). It contains a sequence of notes: a half note F3, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a half note D3. A bracket groups the last four notes (G2, A2, B2, C3), and the word 'pick slide' is written below the staff.

Chorus
Rhy. Fig. 2 (Gtr. II)
Ab5 F5 Db5

P.M. P.M. P.M. P.M. P.M.

(Ah.) And ev - 'ry night I shut my eyes so I don't have to Ah.

Bb5 Ab5 *F5

P.M. P.M. P.M.

see the light See the light shin - ing so bright. I dream a - bout a
shin - ing so bright. I

*On repeats and when Rhy. Fig. 2 is recalled, substitute 2nd bar of Rhy. Fig. 2 for this bar.

Eb5 Eb5/Db C5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 Ab5

P.M. P.M. P.M.

cloud - y sky, a - bout a dream, cloud - y sky. And ev - 'ry night. Ah.

F5 Db5 Bb5

I shut my eyes, but now I got them o - pen wide. Ah. O - pen wide.

Ab5 F5

You've fall - en in - to my hands, and now you're
You've fall - en, fall - en in - to my hands.)

*Beginning 2nd time, lead vocals sing ad lib till end.

Eb5 Eb5/Db C5 Repeat and fade

burn - ing me. And now you're burn - ing me.